Compare the new stuff with the original. The style is smoother, but has the content changed? Can it change, given the narrow range of the characters involved? Be your own critic. Think your own thoughts. I prefer the worst of the underground to the best of the overground. If you want to know the overground attitude toward the comic reader, see Joe Brancatelli's essay, "The Comic Books" on p. 43 of EERIE 77. That's in case you didn't know it already from those phony bullpen pages. You Corben fans will want that EERIE anyway since Richard did the cover and illustrated Bruce Jones' "Within you . . . Without You."* * Yes, I've read all four issues of PUNK and it's great stuff, all hand-written with a lot of variation in the layouts. Harvey Kurtzman (guy sure is getting lots of ink, ain't he?) interview in #4. There's even a picture of Harv & Gloria (choke!) Steinem back in the days when the Ms bigwig was HK's assistant on HELP! PUNK, 356 10th Ave, NYC, NY 10001. $1.25 pp.* * Jerry Lane's big seller, Middle-Class Fantasies, is back in print. This was Lane's M. A. thesis at Fresno State College. First edition was run by the short-lived Cartoonists Co-op Press in 1973. Lane's work appeared in Harpoon and Apple Pie. Fantasies is available from Last Gasp. $1.35 pp.* *What kind of man reads ZAP COMIX? "a skinny, younger-than-middle-aged guy with white shoulder-length hair and matching bushy beard, though the mustache was black and so were the eyebrows and streaks of black were elsewhere in his hair. He was wearing a long-sleeve lumberjack plaid shirt, and both shirt and beard seemed out of place in summer, but then maybe he stayed in where it was air-conditioned most of the time." That's one described by Max Collins on p. 42 of his latest thriller, The Broker. Collins is an EC/ug collector with a penchant for incorporating comic material into his plots. Bait Money and Blood Money contained such stuff. Broker was written about 1972. $1.55pp from Berkley Books, 200 Madison Av, NY NY.

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from Al Capp's Li'l Abner #79

afficionado like Roger Brand or Ron Graham can do that. I can say the Index reduces and reprints a lot of "Hey Look" "Genius" and other pages that show the range of HK's whimsical humor. 10 sections, from Comic book work to tv ads & Sesame Street films. There are a few bonus drawings, too. $4.95 from Glenn Bray, P. O. Box 4482, Sylmar, Ca 91342. 120 pages of rare eyeball kicks.

Signed copies of Broker & sequel Broker's Wife for $4 (both) from Max, 117 Lord Avenue, Muscatine, Ia 52761.* * Glenn Bray says I have to give the Illustrated Harvey Kurtzman Index a rave review & that's easily done. Tell you it appears disastrously complete from HK's Buffalo Bob contest winner in Tip Top 36 (1939) to his recent solo work in L'Echo des Savannes, I can, but vouch for the information, I can't. Only another HK

from L'Echo Des Savanes #8

KINKY STUFF: Orgasma, the latest super-heroine, takes on a job with the Liberation of Vital Energies League, in the second issue of Pillow Talk. Meanwhile, you can compare what she does with the fantasies of some real women as they appear in Wet Satin (available from Last Gasp, Box 212, Berkeley, Ca or Krupp, Box 7, Princeton, Wis.).* Bob Anderson sez "you could be a little critical of comics that deserve it, instead of just telling their contents and where to send for them." Well, I'm a critic at times, but rarely in CW, and when I am I don't take myself very seriously. Most of the critics read CW. They write to me. I know where they are coming from be it popcult, academia, or ug journalism & I'm glad they're into it, but I haven't seen much good come of criticism in my own experience. Have any of my students become proficient writers as a result of my meticulous criticism of their papers? In retrospect, it's clear that many of the papers I read weren't written by the students who turned them in--no, if I got into criticism, I'd have to develop criteria and work in a much more complex & extended format than I have in the newsletter. A bit of psychoanalytical criticism appears in #51 in my discussion of Art Spiegelman's "Nervous Rex," & I barely got started. Art is producing some of the most complex and interesting experimentation in comics since Herriman and McCay. Eventually, someone will do a thesis on his work. It has substance. He is not simply re-doing his best shots like many of the ug cartoonists are doing these days. I don't think that's what Bob means, however; he is after me to inform him when a new book has amateurish art and less creativity than an issue of TV Guide so he won't order it through the mail & get burned. On the surface, that sounds easy, but my tastes are different than a lot of my readers'. My attitude is often different as well. I support anyone who is drawing comics, however poorly their present effort, and I feel that others who are inmind me of "family hour" concepts of television--no basis in reality, just the standard corporate view of how 'nice' life should be." Bill is comixographer for California Comics. To me, television is the ultimate mediocre form and when you imitate mediocrity, how can you come up with anything but extended mediocrity? Seen Isis #1? Yuk. Can National ever be forgiven for what they've done to the Captain Marvel material? If taking Beck's fine satire and turning it into a lot of moralistic nonsense isn't an intellectual crime, I don't know what is.* * Today's Kitsch is tomorrow's nostalgia.* Meanwhile, do you have a friend who is missing out on COMIX WORLD, some unfortunate who lives in a small town where the local drugstore only carries Gold Key and Harvey comics? Have you any idea how grateful that friend would be if you sent him or her a GIFT SUBSCRIPTION TO COMIX WORLD? Do it now for only $3. This offer good until September 1, 1976. U. S. subs only.* * WET SATIN came out officially July 14, '76. It was printed in San Francisco because a Wisconsin printer refused the job. He printed BIZARRE SEX 4, but those sex fantasies were drawn by men so it was okay. His double standard told him women shouldn't be drawing sex stuff like that. The incident provoked a nice poster by Melinda Gebbie, the original of which is now in Jeff Rund's collection. Melinda is editor of Wimmen's 7 & will be featured in CW53.* A parody of COMIX WORLD? You're too late. Someone did one at Underground '76, a one-pager called COMIX WEIRD. The lettering was the same as that done on CW24 by the Pandemonium Express folks so I suspect one of them and I'm still angry because I wasn't given a copy. Had to see one by accident at Ron Turner's table. I love being parodied, but I guess the author didn't know that. I parody myself all the time in the articles and stories I write for the sex tabs and the slicks. Clay Geerdes is no more real to me than any of the other names I write under.

Tommy Braswell is critical of Northern Comfort's Collected Cheech Wizard. "Only half of the Cheech Wizard strips are there--nothing from the Junkwaffels, the Cheech Wizard underground comic, and they left out at least one Lampoon Cheech Wizard." I assume NC printed what they had copyright to, Tom. A lot of Vaughn's material is copyrighted by people & companies other than himself.* To Art Kennedy, who suggests that Northern Comfort is overcharging on the Bode books, I agree. Compared to anthologies like Mind Warp ($3.50) and Slow Death ($5), $6.95 is a bit steep.* * Sandy Cutler says the following British titles are out: Daily Globule #1, Zomix (See CW 51), Gleitzman #1 & 2, and Hedgehog Times. Are there really Hedgehogs in England? Beavers in Canada? Aardvarks in Bud Plant's closet? Does anyone know what a Googiewaumer was? Me, either. * SLICKOMIX! In the August and first issue of Cheri, you'll find four pages of slick sex art by Russ Heath. In the September issue comes "The Return of The Frogman," and the artist is none other than Barney "Armageddon" Steel. Steel was a frogman & still does some deep-sea diving when his art doesn't pay the bills. Cheri, 208 Ea. 43rd St., NY, NY 10017. $2.50 pp. Sub for $19.50.* Cover of SCREW 380 by Gary Hallgren.* Twisted Sisters (loved by subteen readers) is reviewed in Charlie Hebdo 294.* An International Animated Film Festival will take place at the National Arts Centre in Ottowa, Canada from August 10-15, 1976.* Stanford is having a conference on publishing, Sept 15-19. Details from: Stanford Publishing Conference, Bowman Alumni House, Stanford, Ca 94305.* From Bill Loudin: "The bottom seems to have fallen out of the New York Comic Market and no wonder! All the better talents (Smith, Wrightson, Adams and now Starlin) have mostly gone off to greener pastures. Of course it's good to see people like Kirby, Wood, and George Evans still working--but God, the pre-censorship. We're not all retarded 12-year-olds, you know. New York comics re-

to comics andcan afford to do so ought to support young artists along with me. I give the major books and companies enough exposure so that most of you know the mainline books from the wildcats. When an independent book comes along from outside the Bay Area, the most you're gambling is a buck. One thing I will pass along tosome of you who are self-publishing is the importance of sending a press release along with your book giving some background on the work and the artists represented. Who are you? Are you into ugs, mainstream comics, ECs? Been to art school or self-taught? How are you making it while you draw comics? How old are you? What caused you to get into comics? Think it's going to make you rich and famous? You see, I get mail from all over the world and a lot of the mags I get are a mystery to me. I can read things into them if I have time and want to do that, but I haven't and don't. You want your potential reader to know where you're coming from so you ought to provide a frame of reference for him. Regional lore is obscure and without meaning outside the region. What does an armadillo symbolize to someone in North Dakota? The creatures stimulated Jim Franklin to draw and paint them for years, but I don't live in Texas and they mean nothing to me. How would I criticize an issue of Armadillo? Very little comic art can stand on its own, as some artists like to argue; all art exists within a cultural context which gives it meaning. The topical allusions in many of Carl Barks' duck stories are meaningless to the new generation reading the Gold Key reprints. The stories are still funny and credible, but a dimension has been lost. The same is true for the head comix. That which was created for people on lsd & other highs is not going to be comprehensible to a society that has returned to linearity. Try this: look at the works which made the transition like Dirty Duck (from the early ug paper, Berkeley Tribe) or Mr. Natural (from Zap) from the underground into NatLamp & Village Voice.

A BUG! MAYBE HE KNOWS WHERE I CAN PUT THESE DAMNED THINGS DOWN!

DIME DIVER
I HATE STANDIN'
I HATE NYLONS.
I HATE CORSAGES
AND THREE BUCK COLOGNE
I HATE THIS DANCEHALL AND MY HOTEL ROOM.
AND THE GIMP WHOSE BAD BOOZE I UNLOAD.
A BATHROOM MATRON SEES MORE CHANGE THAN I DO.
IF I HAD LUCK AND BUNS LIKE HARLOW, I'D HAVE MY OWN POSH, FOUR-ROOM HOME.
I GUESS TAP-SHOES ARE BETTER THAN APPENDICITIS THOUGH.
melinda © Eddie Kurtz

Marymalady
SPIDER-GIRL OF OAKLAND
I HATE PICK-UP BARS. STUPID MUSIC!
ALL THE GUYS WANT BIGLEG MAMAS
I DONT CARE IF I AM SKINNY.
I'M A GOOD CATCHER!
GOT A SNAPPY PROFILE!
CRACK CRACK
HEALTHY SMILE!
MY OWN CHORUS LINE!
SHE GETS A TRIO TOGETHER. THE SILKETTES "GET POPULAR.
BLACK FLING
OOH MY MAN DOWN
QUIT TAKING MY SOLOS, BITCH!
BAD KEY GIRL!
BACKSTAGE
AFTER THE GROUP DISBANDS, SHE MARRIES HARRY REDSPIDER...
YOU MAKE ME SICK! I WANT MONEY TO MAKE A MOVIE!
YOU AIN'T GOT ENOUGH TALENT!
FAMOUS WORDS, HARRY!
©1976 melinda gebbie

Clay Geerdes'
COMIX WORLD
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melinda gebbie '76